

STAR DISCUSSES STAGE FRIGHT---'GRIPS' BURLESQUE ARLISS AS RAJAH

Miss Ferguson Has Bad Case of Nerves on Opening Night

Change in Her Entrance on Stage in 'The Varying Shore' Causes Stage Fright.

EVEN the most finished and poised of actresses with plenty of theatrical background to strengthen her histrionic backbone will admit to having a bad case of nerves on the opening night of a new play and a wild desire to thrust her head before the curtain, ask the audience kindly to excuse her at the last moment and skip off to some cool woodland retreat. Of such is Miss Elsie Ferguson, for despite her admirable control of herself on the stage she confessed the other night at the Hudson Theater that she felt like giving her part to the lowest bidder at the initial performance of "The Varying Shore."

"I vowed then that I'd never go through another first night again," she said, in one of those dressing rooms that line the wings of the Hudson Theater like the staterooms of a steamer. "We'd been through a rather trying period on the road, and I'd hoped that our period of apprenticeship would be longer, to make our roles sit more easily on us."

"For one thing, my entrance in the second act had been changed until I almost had to think which entrance I was doing at the moment. Originally I entered on an empty stage, just as in the first act; but then they said that the repetition of an effect might lay us open to the dire charge of monotony. So a man was added when I came on—not that he was necessary to the scene, but just to take the blight of monotony off it. But this act was set in a different mood from the first. I was to look a little sad, a little depressed, and the man on the scene did not help me materially in projecting that mood or in drooping. So he was abolished and back we went to our original operations."

"The day before the opening had been rather trying for me and I was feeling tired and upset, and whenever that happens I can't play on my voice in the usual way, which only makes things worse. I felt muscle bound and mind bound. But I had to go on and play without a chance to give vent to my feelings. That's the hard thing about acting. I couldn't step down to the footlights and say to the audience: 'Will you please excuse the performance? I'm not feeling very well and everything seems so out of sorts, so perhaps we'd better not go on playing.'"

Actor Can't Give Up.
"The public doesn't realize how much acting is like rowing in a college shell. Nobody can give up, you've got to go right on working—and for that matter, an oarsman can jump out of his boat, but an actor can't."

Yet I suppose," said Miss Ferguson, with a half quizzical, philosophical smile, "I'd go through the same thing again. You always feel that way once it's over."

"Does an actress ever feel?" inquired the interviewer, "that she's given a performance that satisfies herself, that's as near to perfection as she can ever get on this planet?"

"Well," said Miss Ferguson, reflectively, "there were a couple of performances of 'Outcast' that suited me, when the words just seemed to ripple out of me and I went through all the different scenes almost without thinking of what I was doing. But such occurrences are a freak of nature. Everything so happens by luck that nothing directs you and you feel perfectly tranquil, physically and mentally, whereupon acting seems the easiest thing in the world—for an hour."

"We've continued to experiment with the play, as you know, running it backward at the beginning, then reversing it so that it ran forward, and now returning to the original inverted running order, which seems to go best. Though it is a good deal like the method of taking pictures in the movies, the transitions do not bother me as much as they did at first in pictures, where they ac-

Stage Hands Burlesque 'The Green Goddess'



CRAWFORD PYNE as the RAJA, PETE LANGMACK as LUCILLA.

Celebrate Play's 400th Performance by Giving Novel Entertainment.

One of the most novel and diverting stage productions of this season, which enjoyed a run of one night only, was made on New Year's eve, when the stage hands at the Booth Theatre burlesqued "The Green Goddess," in celebration of the 400th performance of that play.

The burlesque was "written, acted and produced" by the stage hands themselves, and in order to line with correct managerial custom they had one postponement—from the afternoon of December 28, the actual date of the 400th performance, to New Year's eve.

By giving their travesty on the play on Saturday night, the "actors" had two

full days in which to recover from the effects of this unusual form of exercise. The travesty was written by "Baldy" Crawford Pyne and "Pete" Langmack, two old standbys in the group of stage hands at the Booth. But, not satisfied with writing honors, these two turned actors for the occasion, Pyne impersonating George Arliss as the Raja of Rask and Langmack, because of his powerful physique, impersonating the slender Miss Lotus Robb in the role of Lucilla Crespin.

Miss Maude Howell, stage manager of "The Green Goddess" company and the wardrobe mistress for the company, aided in preparing the costumes. Actual play sets were used. Invitations were issued to the star, Mr. Arliss, and all the other members of the company, to Winthrop Ames, the producer, and the members of his staff.

Pyne and Langmack, aided by "Jimmy" Bell as Ayah; Alec Andrews as Major Bretspain (Crespin the role played by Herbert Waring), and the other members of the stage crew gave a performance which was uproariously received by the select audience.

The performance opened with Major

and Lucilla, Bretspain and Dr. Nasel (Conceal descending from an airplane in the wings by means of a rope and ended with the actual beam of the building instead of the fateful beam of light falling upon them. To Lucilla was given the burlesqued words of her husband, the Raja, to speak, while he uttered the words that in reality his wife would have spoken.

Altogether it was a wild, riotous night—or morning—of fun in which the burlesqued players joined as heartily as the burlesquers.

AMUSEMENTS.

At Selwyn Thea. To-Night at 8:30

Lee Keadick Presents

W. L. George

The Famous English Novelist, In a Remarkable Lecture, "The Intelligence of Woman."

Tickets at Box Office. Popular Prices.

AMUSEMENTS.

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PALACE

BROADWAY & 47th ST. TEL. BRANT 4300

Two big Concerts, Sunday 2 and 8 P. M. 1 Beginning Monday, Jan. 9.

Mat.	EVERY ACT A STAR	Feature	Eve.
2:02	DALEY, MAC & DALEY	FATHE NEWS	8:02
2:14	LEW & PAUL MURDOCK	Second Week by Popular Demand	8:14
2:21	HARRY CARROLL & CO.	in "VARIETIES OF 1922"	8:21
2:30	with the BENNETT TWINS, ANN SANDS and HARRY MILLER and SIX SLICK CHICKS		8:30
3:12	W. C. FIELDS presents	"THE FAMILY FORD"	9:12
	with JIM HARKINS		
3:25	One of the World's Wonderful Women, Imitated and Imitated. Most Copied Artist on the Stage in Art and Dram.		9:25
	MRS. IRENE CASTLE		
	Assisted by WM. HEARDON	DO IT YOURSELF	
	in "LET'S DANCE" with all ORIGINAL NUMBERS		
	New Dances—New Moves—Increased Distinction.		
3:45	INTERMISSION	TOPICS OF THE DAY	9:45
3:54	BERT ERROL		9:54
	with The Tetrazzini Voice and Gorgeous Gowns.		
4:14	PAUL MORTON—FLO LEWIS & CO.		10:14
	in "BROADWAY BURLESQUE," A Farce with Music		
4:31	HERBERT WILLIAMS & HILDA WOLFUS		10:31
	in "FROM A TO Z"		
4:56	SIX HASSENS		10:56

RIVERSIDE Broadway & 42nd St. 2:15 & 8:15, Wk. of Jan. 9

RUTH ROYE	HARRY LANGDON
OLSEN & JOHNSON—TWO LITTLE TALES.	MADEIRA, HOFFMAN, JR., PAUL NOLAN & CO., 6 Blue Demons
Douglas	Ruth Mary.

81ST STREET Broadway & 81st St. 2:15 & 8:15, Wk. of Jan. 9

MARMEIN SISTERS & CO.

DOYLE & CAVANAUGH, WAYNE & WARREN, DOTSON, VISSER & CO., OTHERS, & PICTURE SELECTION.

DOUGLAS FAIRBANKS

LEAVITT & LOCKWOOD IN THE "THREE MUSKETEERS"

AMUSEMENTS.

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A NATIONAL INSTITUTION

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JOSEPH M. SCHENCK Presents

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In her latest picture

"LOVES REDEMPTION"

ADAPTED BY ANTHONY PAUL KELLY FROM ANDREW SOUTAR'S NOVEL "ON PRINCIPLE."

A SENSATIONAL DRAMA WITH ALL THE BEAUTY OF THE GARDEN SPOT OF THE TROPICS.....

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NEW MARK SENEITT COMEDY "Be Reasonable"

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"HAIL THE WOMAN"

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RIVOLI

BEGINNING TODAY — ADOLPH ZUKOR presents

AGNES AYRES — Heroine of "The Sheik" and "Forbidden Fruit"

IN HER FIRST STARRING PICTURE

"The Lane That Had No Turning"

By Sir Gilbert Parker Directed by Victor Fleming

GERALDINE FARRAR in "CARMEN" with WALLACE REID and with the music from the Bizet Opera

Rivoli Concert Orchestra

CRITERION TIMES Square Twice Daily 2:30 & 8:30

JEAN L. LOVLEY presents

CECIL B. DE MILLE'S "Fool's Paradise"

FIFTH WEEK

"In a Doll Shop" and Criterion Magazine

Miss Talmadge Takes Pictures Seriously

Miss Norma Talmadge takes her picture making decidedly seriously. In fact she can be serious to the point of tears if occasion requires it. This came to light during the making of her latest picture, "Love's Redemption," which will be presented at the Strand this week.

One who had seen the picture said that the story carried an unusual appeal for sympathy, due to the situation involved in a unique plot. Miss Talmadge took issue with the statement at once.

"Oh, no," she retorted. "The situations only give you the speed and action; but you derive sympathy from your characters. That is the secret of why so many pictures fall flat. They have adhered to the recognized formulae of arousing least interest, bringing in pathos and tragedy. You know the smile behind the tear and a convenient handkerchief."

"Where they have failed it is due to the fact that characters haven't come up to the mark. They may have appeared artificial. They may have aroused feelings of sympathy, but they haven't. A character does not have to be endowed with all the virtues in the world to receive our sympathy."

"We know that Robin Hood was an outlaw, and still his rollicking joviality has been popularized so that his defects have been forgotten. Alexander the Great was a cruel, brutal soldier, and

Theatrical Benefit for Tuberculosis Sufferers

The Auxiliary to the Tuberculosis Division of Bellevue Hospital has taken at the Knickerbocker Theatre the production of "Buildup Drummond" for the evening of Tuesday, January 24. Tickets will be sold at an advance over box office rates, the profits going to the treasury of the auxiliary, which is in need of funds. The tickets can be obtained at the office of Wickes & Sheffield, 8 East Thirty-seventh street.

The activity of the organization includes the work of the Bellevue Settlement House, tuberculosis ward committee, the clinic committee, the day camp and general attention to the wants of tubercular patients and their families.

The officers of the auxiliary are Miss Blanche Potter, Mrs. Louis C. Hay, Miss Angelica Livingston, Mrs. William Miller, Mrs. James Alexander, Mrs. Mary T. Bradley, Miss Josephine Willis, Mrs. Edwin Tatham, Miss Genevieve McLean and Mrs. Henry Ziegler.

Inventor Will Play Symphony in Color

This week will see the first public exhibition of what is called the art of Mobile Color. The inventor of an instrument which projects this art is Thomas Wilfred, a naturalized Dane, who will himself give the performance at the Neighborhood Playhouse as the feature of a new bill, opening there Tuesday evening.

Mr. Wilfred has for years been working in an effort to use the discoveries of science, especially electricity, in the service of beauty, and to aid him he has employed the equipment of both the artist, for he is a well known singer of ballads, and that of the mechanic. Beginning with a device enclosed in a cigar box, he has slowly but steadily developed his instrument, until it stands ready to-day upon the stage of the Neighborhood Playhouse to give the first performance.

Mr. Wilfred's own statement regarding his invention follows: "It is a new instrument by means of which silent compositions of moving color and form are played in rhythm to the vision. I feel that Mobile Color will take its place as distinct art, a new medium of aesthetic expression, kindred to music, poetry, painting and dancing."

Seated at a keyboard, next to a battery of high powered projectors, the color organist plays from notation, upon a white screen, gracefully majestic dances of fantastic luminous forms, ris-

Recital for Catholic Young Women's Club

In the home of Mrs. Henry Waters Taft, at 36 West Forty-eighth street, next Thursday afternoon, an entertainment will be given by Mrs. Henry Lund of San Francisco for the benefit of the Catholic Young Women's Club, which is at Lexington avenue and Fifty-fourth street. This club was founded during the war for patriotic purposes and continued as a recreational and educational center, where instruction is given in many branches. Evening and day classes are maintained in cooking, dressmaking, millinery, dramatics and choral work, and in addition gymnastics and outdoor athletics are taught.

Mrs. Lund is an amateur whose impersonations and monologues are clever. She will give impersonations of Mrs. Yvette Guilbert, Mme. Glida Varosi, Miss Elsie Ferguson, Miss Ruth Draper and Mrs. Fieble. Her program of Thursday also will include a monologue, "The Eating House Waitress," and an imitation of Leo Dittrichstein in "Hamlet's Soliloquy."

love at first sight

for cultured Boston—for great New York
as expressed by the critics

"Another milestone, more spectacular than ever for motion pictures is 'Orphans of the Storm'... a tapestry... interwoven with intrigue and exciting moments... exquisite scenes and intense... surely a great motion picture."—Evening Post.

"Far and away the finest screen drama ever seen in this country... wonderful... I was simply overpowered by the terrific forces Griffith turns loose in the theatre... remarkably human and engrossing love story."—Boston American.

"Probably the greatest photoplay ever made... beautiful picture follows beautiful picture—thrill follows thrill so fast you can only slump into your seat and gasp."—Tribune.

"Griffith's best... he has surpassed himself again... wonderful... exciting... something new."—Boston Globe.

Swept By a Flood of Emotion

"A screen masterpiece... you really live, cry the tears and pray inwardly yet fervently that the onrushing horsemen will arrive... the best motion picture yet seen on or off Broadway... If there is any better bit of suspense and excitement and heart-tearing seconds, it has not been shown in New York... a dress-suited evening-gowned and movie-blaze audience rose almost as one and begged and shouted for the characters to save the girl."—Evening World.

"Flashing the magic that has made him the supreme director of the motion picture world, D. W. Griffith scores a new triumph... wonderful film filled with dramatic suspense and exciting climaxes... matchless beauty... scenes of luxury beyond compare... a cast without a weak link... a love scene that is the classic of all screen passages."—Evening Mail.

Deserves Repeated Visits

"We thought it impossible, but Griffith has outdone himself and given us his masterpiece in 'Orphans of the Storm'... the finest tribute to art and history the motion picture could give."—Boston Telegram.

"A spectacle of amazing proportions... gorgeous settings... audience burst into applause... Shildkraut handsome enough to make any girl willing enough to be lost."—Morning Telegraph.

"Griffith still the master of all... shows the rising of all Paris... the mad measures of the Carmagnole... its vast canvas is epic compared to 'Way Down East'... master of his masses... piling thrill upon thrill... his most finished and most powerful work... A Griffith at his best."—The Boston Transcript, most conservative paper published.

"Thrills the largest size obtainable... emotional tugs, dynamic appeal... symphony of emotions swept across the screen... Griffith has settled once for all the dispute whether movies are art or a place to sleep, for this was flashing lightning... magnificent picture... Lillian Gish's acting is matchless."—Herald.

"The magnitude of a national epic... a superb epic picture which holds the entire length... the picture deserves repeated visits... fetes and feasts and orgies which crowd the screen with beautiful women."—Evening Telegram.

"A tremendous forward step in the realm of motion pictures is 'Orphans of the Storm'... it will be remembered as an epic... a story for other directors."—Evening Journal.

"Thumps upon your heart strings... exquisite scenes... audience applauded."—News.

"There are moments when one has to look away to keep from being entirely swept away by a flood of emotion... drums crashed, horses galloped, gates clanged, knives clashed, strong men cursed and weak hearts stopped beating."—Sun.

"Griffith was himself again in 'Orphans of the Storm'... he gives us motion pictures with life in them, a point of meaning and the fire of continuous action... stirring and gripping... his mastery over mobs."—The Times.

"Griffith has set the standard of motion picture excellence for the whole world... excellent acting... gigantically constructed photoplay."—Morning World.

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